



Ruilova, *Immoral Tales*, 2014
Super 16mm Film with sound

photographic

Four new talents taking the humble photograph and using it to create new directions in contemporary art

words KADISH MORRIS



02

Athena Papadopoulou

Greek Canadian artist Athena Papadopoulou's practice is a mixture of collage and assemblage. Based in London, she has exhibited work at galleries such as Emalin and the Zabudowicz Collection. Her pink-toned body of work consists of amputated legs, bed sheets stained with red wine, drawings of caricature-type figures and appropriated images. "I create non-linear narrative works that reconstruct archetypal portrayals of certain demographics of contemporary women that are also mixed with autobiographical infusions." Papadopoulou combines unconventional materials in an almost baroque style, resulting in sculptures and wall-based work that are filled with tension and motion. Addressing ideas about women and the construction of identity, Papadopoulou is inspired by Cindy Sherman and her method of creating characters from art history, literature and popular culture as well as the documentary style of photography by Nan Goldin and Diane Arbus. "Photography has always been a part of my work but now to me at least it has a more indexical quality, where it is used in the same way I use drawing. The images are scanned and printed into T-Shirt transfers and applied to my various surfaces to create these collage/assemblage works." Experimenting with the idea of the self, Papadopoulou uses the memories of the women she encountered while growing as source material. Transforming the featured characters into a non-fictional hallucinatory realm, her work occupies a fascinating space between reality and fantasy. "I am using all of those experiences as back-research. Chris Kraus would say 'using ones own experience as a case study.'"

athenapapadopoulou.com

01

Aida Ruilova

Working predominately in film, photo and sculpture, West Virginia-born, New York-based artist Aida Ruilova's work explores erotica, violence, love and death. Inspired by the '60s and '70s erotic horror films, Ruilova has exhibited work at Marlborough Chelsea in New York and Galerie Guido W. Baudach in Berlin. Her work has an inherently feminine aesthetic and is preoccupied with macabre narratives. "I think like most people I've always been fascinated by darker impulses or narratives. There's a mystery behind what drives us to these places or images." Known for her dark and chilling depictions, her 2010 film *Goner* features actress Sonja Kinski and plays with the idea of filmic climaxes. "Generally audiences watch horror films waiting for the most violent or horrific moments. I wanted to make a short film that distilled those moments into just the money shot. When you take away the surrounding narrative what you're left with is a character being brutalised on camera." Ruilova, who also makes stills works, collects vintage B-movie film posters, particularly those made with pre-Photoshop photography. "I began cutting florals into the posters. The cut works drape over black velvet in the frames and the florals turn into these deep voids." Influenced by the likes of Jean Rollin, Abel Ferrara and Ariana Reines, Ruilova's artworks prompts viewers to ask questions about their own desires and to consider their relationship to sex and violence on screen. "I'm not always sure of how a project will begin, sometimes it's a line of text or an image or a book that will point me towards an idea."

aidaruilova.com

material



Rebid Minxxx, 2017
Athena Papadopoulou



L-R: *Stumpin' & Bumpin*, 2015, *Stumpin' & Bumpin II*, 2016
Athena Papadopoulou

Video still from (Untitled) Kiesler Chair, 2017



03

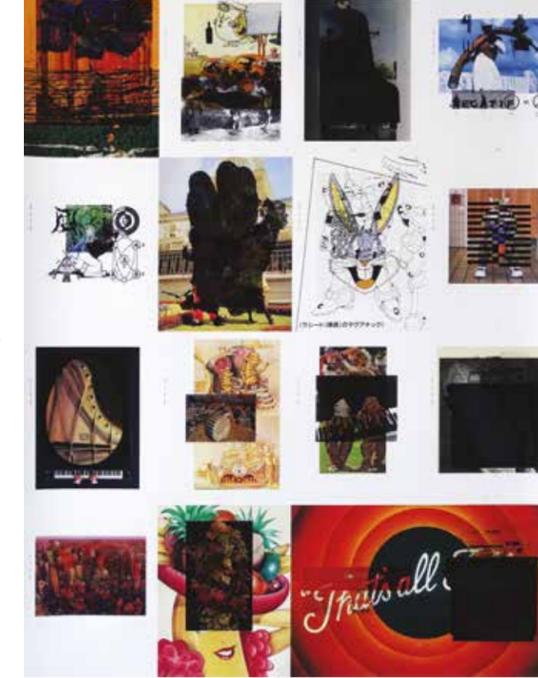
Rosie Carr

A graduate of Slade School of Art and awardee of the Clare Winsten Memorial Award, Rosie Carr was born in London and grew up in Brighton. Combining video with 16mm film that she shoots herself, Carr uses stills from research and archival images and edits found images into kaleidoscopic montages. "I layer the images and use quicktime on my laptop to zoom in and out of the PDFs and PowerPoint presentations to create DIY animations." Seeing filmmaking as a way to plot and reveal idiosyncratic connections between herself, the artistic process, and the people and objects around her, Carr's work is all about storytelling and the extrapolation of information. "I'm interested in a jarring clash of feelings and intellect, 'high brow' and 'low brow' mainstream culture and counterculture." A writer of short stories and poetry, Carr's recent MA degree show work explores 'correalism', a term coined by Austrian-American architect and theoretician Frederick J. Kiesler about the relationship between humans, forms, space and time. "For this work, I used fragments of video and sound collated on my recent research trip to Anthology Film Archives and the MoMA archives in New York in conjunction with video shot in the studio in London, Brighton, pop music, field recordings as well as music I've made with an analogue synthesizer." Interested in making the mundane and potentially boring lively, Carr finds magic in the rhythm and technique of editing film. "My approach to filmmaking could be likened to the process of researching and finding a specific library book, and then glimpsing its infinitely more fascinating neighbour on the shelf and taking that home instead."

rosiecarr.co.uk

04

Eric Timothy Carlson



NYPLPC Mural 02b
Eric Timothy Carlson

Brooklyn-based artist Eric Timothy Carlson's interdisciplinary practice explores visual art, video, design and music. Carlson's artistic process consists of drawing, image and object collection into collections exploring semiotic content. Originally from Minnesota, Carlson is interested in what images say in proximity to other images. "A simple pairing has the potential to communicate something otherwise non-existent; and at the cost of simplicity a larger sequence, collage, or matrix vastly expands this potential." For his on-going project - NYPLPC - Carlson attempts to examine the way in which academics and archivists record history through systems of codification. "I started collecting images from the New York Public Library Picture Collection. Over the course of a year roughly twice a month, I would check out 60 images from the Picture Collection (the maximum amount one can check out per visit) to take home and scan". Exploring "civilization's stuttered progression; cultivating symbols to further define ourselves and to communicate with the future; an apocalypse of our own devising," Carlson refers to the project as a "DIY Koyaanisqatsi" and his influences include cut up documentary filmmaker Adam Curtis and artists Elise Storsveen's and Eline Mugaas' periodical of sequenced found images *Album*. The result of the project is a 400 page, self published photo essay, and a series of editions created with Printed Matter. Carlson's method is to follow what inspires him. "The folders are filled with great content, so the trick was to be selective, and only take home the images that would fully resonate."

erictimothycarlson.com



NYPLPC Mural 04ae
Eric Timothy Carlson